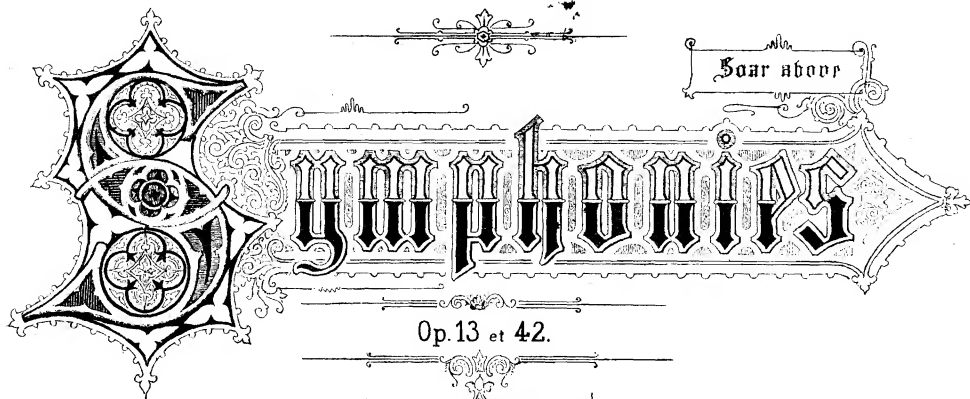


Charles Louis Ficker, Jr.

August 1926

New edition, revised, and entirely modified by the composer.

Nouvelle édition, revue, corrigée et entièrement modifiée par l'auteur (1914-1918)  
(1920)



pour— **ORGUE** —par

**Charles Marie Widor**

Organiste du Grand Orgue de St Sulpice à Paris.

1<sup>re</sup> Série Op. 13. net 20 f.

N<sup>o</sup> 1 ut net 8 f.  
" 2 ré " 7 f.  
" 3 mi " 7 f.  
" 4 fa " 7 f.

Le Recueil des huit Symphonies, net 30 fr.

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22. Boulevard Malesherbes 22.

2<sup>me</sup> Série Op. 42. net 25 f.

N<sup>o</sup> 5 fa net 9 f. ~~50~~  
" 6 sol " 8 f.  
" 7 la " 8 f.  
" 8 si " 9 f.

Symphonie Romane p<sup>r</sup> orgue. Pr. net 6f.

Sinfonia Sacra p<sup>r</sup> orgue & orchestre } Pr. net 12f  
la partie d'orgue seule net 6f } Parties net 20f



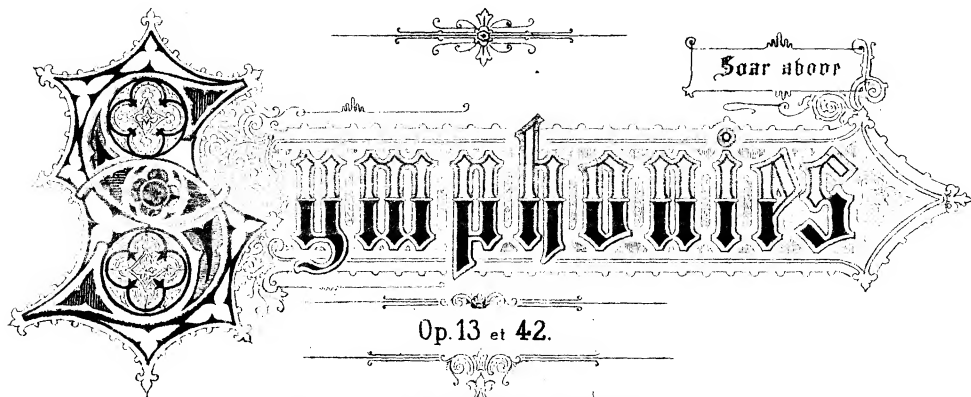
Charles Louis Riker, Jr.

304765

June 1927

New edition, revised, and entirely modified by the composer.

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(1920)



pour — **ORGUE** — par

**Charles Marie Widor**

Organiste du Grand Orgue de St Sulpice à Paris.

1<sup>ère</sup> Série Op. 13. net 20 f.

N° 1 ut net 8 f.  
" 2 ré " 7 f.  
" 3 mi " 7 f.  
" 4 fa " 7 f.

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2<sup>ème</sup> Série Op. 42. net 25 f.

N° 5 fa net 9 f. 30  
" 6 sol " 8 f.  
" 7 la " 8 f.  
" 8 si " 9 f.

Symphonie Romane p<sup>r</sup> orgue. Pr net 6 f.  
Sinfonia Sacra p<sup>r</sup> orgue & orchestre } P<sup>on</sup> net 12 f.  
la partie d'orgue seule net 6 f. } Parties net 20 f.

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# SYMPHONIE V.

3

## I.

Récit: Hautbois, Flutes 4, 16 - Positif: Montres et Gambes 8 - Grand-Orgue: Fonds 4, 8, 16. - Pédale: Basses 8, 16.

Allegro vivace. (♩ = 69)

Ch. M. Widor.

Handwritten note on the left margin: *1/4/37*

Paris, J. Hamelle, Éditeur, 23, Boulevard Malesherbes.

1890 H.

U.S.A. Copyright 1901 by J. Hamelle.  
Widor Symphonie Romane - p. Orgue: Pr. net 6!

Musical score for piano and flute, featuring a Bourdon 16. The score is in G major and 4/4 time. It includes a piano introduction, a first ending, and a second ending marked "2. Flute 4. Bourdon 16."

The score is divided into five systems. The first system shows the piano introduction. The second system includes a first ending marked "1." and a second ending marked "2. Flute 4. Bourdon 16." The third system continues the piano introduction. The fourth system shows the piano introduction. The fifth system shows the piano introduction.

The score includes various musical notations, including treble and bass staves, chords, and melodic lines. The tempo markings "riten." and "a tempo" are present. The dynamic markings "mf" and "f" are also included.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and ends with a fortissimo (*sf*) dynamic. Bass staff begins with a piano (*p*) dynamic. The key signature has three flats.

Second system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and ends with a *R* (ritardando) marking. Bass staff begins with a piano (*p*) dynamic and ends with a *PR* (pizzicato) marking. The key signature has three flats.

Basses 4, 16.

Third system of musical notation. Treble and bass staves. Treble staff ends with a *PR* (pizzicato) marking. Bass staff has a *R* (ritardando) marking. The key signature has three flats.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *rit. a tempo* marking. Bass staff has a *R* (ritardando) marking. The key signature has three flats.

Fifth system of musical notation. Treble and bass staves. The key signature has three flats.

Ranches 4, 8, 16.

*riten.* *mf*

P

Ped. G R

R

GR

GR

R *a tempo*

*riten.*

J 1359 H



First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The music is written for piano with treble and bass staves. The right hand features chords and moving lines, while the left hand has a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The key signature remains three flats. Measure 6 includes the tempo marking *a piacere a tempo*. The piano accompaniment continues with eighth notes in the left hand and chords in the right hand.

Third system of musical notation, measures 9-12. The key signature is three flats. Measure 10 contains the marking *R* (Ritardando). The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Fourth system of musical notation, measures 13-16. The key signature is three flats. Measure 14 includes the marking *G* (Grave). Measure 15 includes the marking *riten.* (Ritardando). Measure 16 includes the tempo marking *a tempo*. The piano accompaniment continues with eighth notes in the left hand and chords in the right hand.

(Ped. Flute 8 solo)

Fifth system of musical notation, measures 17-20. The key signature is three flats. Measure 19 includes the marking *ritard.* (Ritardando). The piano accompaniment continues with eighth notes in the left hand and chords in the right hand.

## R Flute 4. Bourdon 16

P Gambe et Viola maris 8.

P

R

stacc.

J. 1159 H.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains three systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The key signature is B-flat major (two flats). The notation is highly detailed, featuring complex rhythmic patterns, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The first system shows a dense texture with many sixteenth and thirty-second notes. The second system continues this complexity with more intricate rhythmic figures. The third system shows a change in texture, with more sustained notes and a different rhythmic pattern. The notation is written in a clear, elegant hand, typical of the period.

First system of musical notation, measures 1-3. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, measures 4-6. The upper staff continues the melodic line, and the lower staff features a dense texture of sixteenth notes. The word *cresc.* is written below the lower staff in measures 5 and 6.

Third system of musical notation, measures 7-9. The tempo marking **Più Lento.** appears above the staff. The music is in a new key with two flats (B-flat, E-flat). The upper staff has a melody with a *GPR* (Grand Piano Right) marking. The lower staff has a *ff* (fortissimo) marking and a *GPR* marking. The text *Fonds 4, 8, 16* is written below the lower staff.

Fourth system of musical notation, measures 10-12. The music continues in the same key and tempo. The upper staff features a melody with a *PR* (Piano Right) marking. The lower staff has a *PR* marking. The text *Fonds 4, 8, 16* is written below the lower staff.

Fifth system of musical notation, measures 13-15. The music continues in the same key and tempo. The upper staff features a melody with a *PR* marking. The lower staff has a *PR* marking. The text *Fonds 4, 8, 16* is written below the lower staff.

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. A forte (*f*) dynamic marking is present in measure 2.

Second system of musical notation, measures 5-8. Treble and bass staves. A *poco ritard.* instruction is in measure 6. A piano (*p*) dynamic marking is in measure 8.

Third system of musical notation, measures 9-12. Treble and bass staves. Includes a *rit.* marking in measure 9. A section starting in measure 10 is marked *(Fonds 4 et 8, Hautbois) scherzando* and *R pp* with a tempo of *(♩ = 96)*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. A section starting in measure 14 is marked *R Anches 4, 8, 16.* and *pp*. A *Ped. Solo* instruction is at the bottom.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment.

First system of a musical score. The right hand (treble clef) begins with a rest, followed by a series of chords marked with 'R' and 'pp' (pianissimo). The left hand (bass clef) starts with a 'G R' marking and plays a continuous eighth-note accompaniment. The system concludes with the instruction 'Ped. G R' (Pedal, G, R).

Second system of the musical score. The right hand is marked 'agitato' (agitated) and features a rapid, ascending scale-like passage. The left hand continues with a steady eighth-note accompaniment, marked with 'G R'.

Third system of the musical score. Both hands play complex, rapid chordal patterns. The right hand features a series of chords, while the left hand plays a dense, rhythmic accompaniment.

Fourth system of the musical score. The right hand is marked 'agitato' and contains a rapid, ascending scale-like passage. The left hand continues with a steady eighth-note accompaniment, marked with 'G R'. The system ends with a key signature change to three flats (B-flat major/C minor).

Fifth system of the musical score. The right hand plays a series of chords, and the left hand continues with a steady eighth-note accompaniment. The system concludes with a key signature change to four flats (E-flat major/F minor).


GR

*poco a poco cresc.*

This musical score is for a piano piece, spanning measures 1 to 15. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score is organized into five systems, each containing a grand staff (treble and bass clefs). The first system (measures 1-3) features a melodic line in the right hand and a complex, rhythmic accompaniment in the left hand. The second system (measures 4-6) continues the melodic development in the right hand and the rhythmic pattern in the left. The third system (measures 7-9) shows a more active right hand with eighth-note patterns. The fourth system (measures 10-12) introduces a crescendo, with the right hand playing a series of chords and the left hand maintaining a steady eighth-note accompaniment. The fifth system (measures 13-15) concludes the piece with a final melodic flourish in the right hand and a sustained accompaniment in the left.

The image displays a page of musical notation, numbered 14 in the top left corner. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system introduces a dynamic marking of *fff* (fortississimo) and the tempo instruction *Con brio*. The third system continues the melodic and harmonic development. The fourth system features a more active bass line. The fifth system concludes the page with a final melodic flourish in the treble and a sustained bass line. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.





First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand plays a melodic line with a long slur over the first two measures, followed by a descending scale. The left hand plays a rhythmic accompaniment of eighth notes. The word "dimin." is written below the right hand in the third measure.



Second system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature.



Third system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The word "dimin." is written below the right hand in the second measure.



Fourth system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The word "R" is written above the right hand in the third measure.



Fifth system of musical notation, continuing the piece. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes.

First system of musical notation. The treble staff begins with a melodic line, followed by a piano accompaniment in the bass staff. A dynamic marking *PR* is present above the bass staff. The system concludes with a *PIU TO* marking above the treble staff.

Second system of musical notation. The treble staff features a continuous sixteenth-note pattern. The bass staff provides harmonic support. A *G* marking is placed above the treble staff, and a *fff* dynamic marking is placed below the bass staff.

Third system of musical notation. The treble staff contains a series of chords, with a *sf* dynamic marking above the first measure. The bass staff continues the harmonic progression. A *sf poco allarg.* marking is placed above the treble staff towards the end of the system.

Fourth system of musical notation. The treble staff shows a melodic line with a *Con brio.* marking above it. The bass staff provides a steady accompaniment. A *sf* dynamic marking is placed below the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with a *sf* dynamic marking above it. The bass staff provides a steady accompaniment. A *sf* dynamic marking is placed below the bass staff.

Musical score for piano, consisting of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*, *mf*, *f*, and *fff*. There are also tempo markings like *rit.* and *a tempo*. A vocal line with the lyrics "cres - cen - do" is present in the third system. The page number "17" is in the top right corner.

## II.

Grand orgue: Flute s. Positif: Flutes a.s. Récit: Hautbois. Pédale: Basses s. 16.

**Allegro cantabile.**

*p* *a piacere, moderato* R

(♩ = 96)

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble clef has a melodic line. Bass clef has a rhythmic accompaniment of eighth notes.
- System 2:** Similar to System 1, with a melodic line in the treble and a rhythmic accompaniment in the bass.
- System 3:** The treble clef has a melodic line. The bass clef has a rhythmic accompaniment. A dynamic marking *G* is present above the treble staff.
- System 4:** The treble clef has a melodic line. The bass clef has a rhythmic accompaniment. A dynamic marking *P* is present below the bass staff.
- System 5:** The treble clef has a melodic line. The bass clef has a rhythmic accompaniment. A dynamic marking *riten.* is present above the treble staff, and a dynamic marking *R* is present below the bass staff.

The image displays a page of musical notation, likely for a piano piece, consisting of four systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system begins with a tempo marking *a tempo* and a dynamic marking *p* (piano). The second system features a dynamic marking *m.d.* (mezzo-forte). The third system includes a dynamic marking *f* (forte) and a marking *G* (Grave). The fourth system continues the musical development. The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex and expressive piece.

21

*a tempo*

*f*

*m. d.*

*pp*

*riten.*

*P*

*R*



First system of musical notation. The system consists of four staves. The top staff is a single melodic line with a trill-like figure in the first measure, followed by eighth-note runs. The second and third staves are piano accompaniment, with the third staff showing a piano (p) dynamic marking. The fourth staff is a bass line. A fermata is placed over the first measure of the top staff. A dynamic marking 'f' appears in the second measure of the top staff. A dynamic marking 'p' appears in the second measure of the third staff. A dynamic marking 'R' appears in the second measure of the top staff.



Second system of musical notation. The system consists of four staves. The top staff continues the melodic line. The second and third staves continue the piano accompaniment. The fourth staff continues the bass line. A piano (p) dynamic marking is present in the first measure of the second staff.



Third system of musical notation. The system consists of four staves. The top staff continues the melodic line. The second and third staves continue the piano accompaniment. The fourth staff continues the bass line. A piano (p) dynamic marking is present in the first measure of the second staff.



Fourth system of musical notation. The system consists of four staves. The top staff continues the melodic line. The second and third staves continue the piano accompaniment. The fourth staff continues the bass line. A piano (p) dynamic marking is present in the first measure of the second staff.



First system of musical notation, featuring a treble and bass staff with a grand staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff begins with a *rit.* (ritardando) marking. It features a melodic line with a *G* (G major) chord marking above it. The bass staff has a *a tempo* marking. The system concludes with a *R* (Ritardando) marking and a *p* (piano) dynamic marking.

Third system of musical notation. The treble staff continues the melodic line with a *G* (G major) chord marking. The bass staff features a *G* (G major) chord marking and a *p* (piano) dynamic marking. The system ends with a *R* (Ritardando) marking.

Fourth system of musical notation. The treble staff continues the melodic line with a *R* (Ritardando) marking. The bass staff continues the harmonic accompaniment. The system ends with a *R* (Ritardando) marking.

Fifth system of musical notation. The treble staff begins with a *p* (piano) dynamic marking and a *pp* (pianissimo) dynamic marking. The bass staff continues the harmonic accompaniment. The system concludes with a *R* (Ritardando) marking and a *V. A. C. R. S. T. O.* (Vivace Allegro) marking.

G (♩ = 108)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The tempo is marked as G (♩ = 108). The notation includes various musical elements:

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. A dynamic marking of *p* (piano) is present in the bass staff.
- System 2:** Continues the melodic and harmonic development. A dynamic marking of *sf* (sforzando) is visible in the treble staff.
- System 3:** Includes a dynamic marking of *R p* (ritardando piano) in the treble staff, indicating a gradual deceleration.
- System 4:** Concludes the piece with a final melodic flourish in the treble staff and a sustained harmonic base in the bass staff.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. The melodic line in the right hand continues with a series of eighth notes, and the left hand maintains a steady accompaniment.

Third system of musical notation, measures 9-12. The right hand introduces a more complex melodic pattern with some accidentals, and the left hand continues its accompaniment.

Fourth system of musical notation, measures 13-16. This system includes a first ending bracket over measures 14 and 15, leading to a repeat sign at the end of the system.

Fifth system of musical notation, measures 17-20. This system includes a second ending bracket over measures 18 and 19, leading to a final cadence. A tempo marking '(♩ = 152)' is present below the staff.

(Recit accouplé sur G.)

J. 1459 H.

musical score for piano, featuring complex arpeggiated patterns in the right hand and sustained chords in the left hand. The score includes dynamic markings like *pp*, *p*, and *f*, and tempo markings like *meno vivo*. It also contains performance instructions such as *R* (ritardando) and *G* (glissando), and a tempo indication of quarter note = 152.

R Hautbois

First system of music for Hautbois. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The music begins with a whole rest, followed by a series of eighth and sixteenth notes. A *ritard.* (ritardando) marking is placed over the fourth measure. The system concludes with a half note G4 and a half rest, marked with a *p* (piano) dynamic.

Second system of music for Hautbois, starting with the marking **Tempo I.** The melody continues with eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment.

Third system of music for Hautbois, continuing the melodic and accompanimental patterns from the previous systems.

Fourth system of music for Hautbois, maintaining the established musical texture.

Fifth system of music for Hautbois, concluding the page with a half note G4 and a half rest, marked with a *G* (forte) dynamic.

3

P

*riten.* R *a tempo*

R

*m.d.*

P

*m.d.*

The musical score is written for piano and consists of four systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The first system (measures 1-5) features a melody in the right hand and a bass line in the left hand. The second system (measures 6-10) continues the melody and bass line. The third system (measures 11-15) includes dynamic markings *f*, *m.d.*, and *pp*, and a tempo marking *a tempo*. The fourth system (measures 16-20) concludes the piece with a final chord marked *f* and a fermata. The notation includes various musical symbols such as notes, rests, beams, and slurs.

*f* *m.d.* *pp* *a tempo* *riten.* *P* *G*





First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The system begins with a *R* (ritardando) marking. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A *mp* (mezzo-piano) dynamic marking is present.

Second system of musical notation. Treble and bass staves. Continuation of the musical piece. The piano part continues with the same melodic and rhythmic patterns.

Third system of musical notation. Treble and bass staves. This system includes a *riten.* (ritardando) marking. A *G* (grace note) is written above the treble staff. The system concludes with a *R* (ritardando) marking and a *P* (piano) dynamic marking.

Fourth system of musical notation. Treble and bass staves. This system features a *G* (grace note) above the treble staff and a *P* (piano) dynamic marking. The piano part continues with the same melodic and rhythmic patterns.

Fifth system of musical notation. Treble and bass staves. This system includes a *R* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The piano part continues with the same melodic and rhythmic patterns.

## III.

G, Fonds 4, 8, 16. P, Fonds 4, 8, 16. R, Fonds 4, 8. P, Fonds 4, 8, 16, 32. Tous les claviers accouplés sur G.

*Audantino quasi allegretto.* (♩ = 88)

The first system of musical notation consists of three staves. The top two staves are grand staves (treble and bass clef) and are mostly empty, indicating rests. The bottom staff is a single bass clef staff. It begins with a forte (f) dynamic marking. The music is in 3/4 time and features a series of eighth and sixteenth notes, creating a rhythmic pattern. Below the staff, the text "Ped. G P R" is written.

The second system of musical notation consists of three staves. The top two staves are grand staves. The top staff has a forte (f) dynamic marking and a crescendo hairpin. The music features a series of chords and moving lines. The bottom staff continues the rhythmic pattern from the first system. The text "Ped. G P R" is also present below the first staff.

The third system of musical notation consists of three staves. The top two staves are grand staves. The top staff has a forte (f) dynamic marking and a crescendo hairpin. The music features a series of chords and moving lines. The bottom staff continues the rhythmic pattern from the first system. The text "Ped. G P R" is also present below the first staff.

The fourth system of musical notation consists of three staves. The top two staves are grand staves. The top staff has a forte (f) dynamic marking and a crescendo hairpin. The music features a series of chords and moving lines. The bottom staff continues the rhythmic pattern from the first system. The text "Ped. G P R" is also present below the first staff.

*poco riten.* *a tempo*

R

G R

*p*

P (4, 8)

*Più mosso.* (♩ = 132)

R } anches 4. 8. 16.

*mf* Ped. G P.

pp

poco poco cresc.

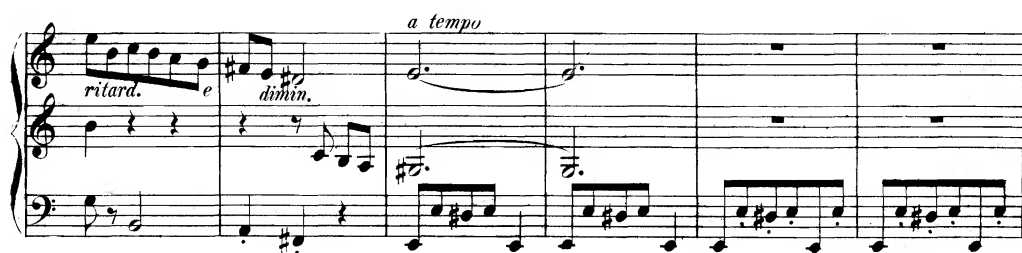
Ped. G P R



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill and a fermata. The bass staff contains a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).



Second system of musical notation, continuing the melodic and rhythmic lines from the first system. The treble staff features a trill and a fermata. The bass staff contains a rhythmic accompaniment.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill and a fermata. The bass staff contains a rhythmic accompaniment. Dynamics include *ritard.* (ritardando), *e* (e), and *dimin.* (diminuendo). The tempo marking *a tempo* is present.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill and a fermata. The bass staff contains a rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *R* (ritardando).



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill and a fermata. The bass staff contains a rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *R* (ritardando).

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The notation is complex, featuring various musical symbols, including chords, scales, and dynamic markings.

Key features of the notation include:

- System 1:** Features a grand staff with a treble clef and a bass clef. The music is in a key with two sharps (F# and C#). The bass staff has a steady eighth-note accompaniment.
- System 2:** Continues the grand staff notation. The bass staff shows a change in the accompaniment pattern.
- System 3:** Includes a grand staff and a single bass staff. A dynamic marking *poco a poco cresc.* is present. A small 'G' is written above the first measure of the single bass staff.
- System 4:** Features a grand staff and a single bass staff. The music is in a key with three flats (Bb, Eb, and Ab). The bass staff has a steady eighth-note accompaniment.
- System 5:** Continues the grand staff notation. The bass staff shows a change in the accompaniment pattern.

The notation is written in a clear, professional style, with various musical symbols and dynamic markings used to convey the intended sound and feel of the piece.

*dimin. e riten.* *a tempo* R *p*

*P*

*dimin. e poco ritard.*

**Tempo I.** Flutes 4 *pp* R *pp* Basses 8, 16.



First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The tempo marking *ritard. molto* is written above the right hand. The right hand features a melodic line with a trill and a fermata. The left hand has a bass line with a trill. A dynamic marking *p* (piano) is present. A rehearsal mark *G* is at the end of the system. A reference number *(1. 8. 16. 32)* is written below the right hand.



Second system of musical notation. The tempo marking *a tempo* is written above the right hand. The right hand has a melodic line with a trill. The left hand has a bass line with a trill. A rehearsal mark *G* is at the beginning of the system.



Third system of musical notation. The right hand has a melodic line with a trill. The left hand has a bass line with a trill. A tempo marking *poco rit.* (poco ritardando) is written above the right hand.



Fourth system of musical notation. The tempo marking *a tempo* is written above the right hand. The right hand has a melodic line with a trill. The left hand has a bass line with a trill.



Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand has a bass line with a trill.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the first two measures. Bass staff has a rhythmic accompaniment. Labels: G, R.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last two measures. Bass staff has a rhythmic accompaniment. Label: P (4, 8).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last two measures. Bass staff has a rhythmic accompaniment. Labels: *rit.*, *a tempo*, P Folds 4, 8, 16, R, *f*, Ped. G P R.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last two measures. Bass staff has a rhythmic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over the last two measures. Bass staff has a rhythmic accompaniment. Label: R.

## IV.

R: Gambe et voix céleste— G: Fonds de S. 16. Ped: Flute 4

Adagio. (♩ = 64)

First system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have bass clefs. The music is in common time (C). The tempo is marked 'Adagio' with a note value of 64. The first measure of the top staff is marked with a piano (p) dynamic and a 'R' (Ritardando) marking. The bottom staff has a 'Ped. Solo' marking. The music consists of flowing sixteenth and thirty-second notes in the upper staves and a more rhythmic bass line in the lower staff.

Second system of the musical score. It continues the grand staff from the first system. The music maintains the same tempo and key signature. A 'poco cresc.' (poco crescendo) marking is present in the middle of the system. The notation includes various rests and melodic lines across the three staves.

Third system of the musical score. It continues the grand staff. A 'cresc.' (crescendo) marking is present in the middle of the system. The music features a mix of eighth and sixteenth notes, with some longer note values in the upper staves.

Fourth system of the musical score. It continues the grand staff. The tempo marking 'rit. a tempo' (ritardando then a tempo) is present at the beginning of the system. The music includes dynamic markings of 'f' (forte) and 'pp' (pianissimo). The notation shows a continuation of the melodic and rhythmic themes established in the previous systems.

*cresc.*

*cresc.*

*Pod. R*

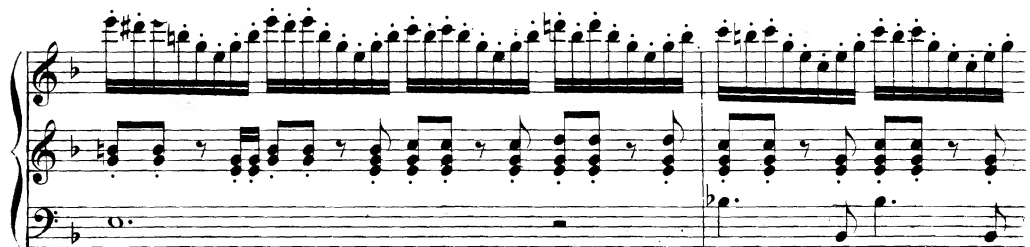
*Pod. R G*

# V. Toccata.

Allegro. (♩ = 118)

The musical score is written for piano in 4/4 time, marked 'Allegro' with a tempo of 118 beats per minute. It consists of four systems of music, each with a grand staff (treble, middle, and bass clefs). The first system begins with a forte (ff) dynamic. The right hand features a continuous, rapid sixteenth-note arpeggiated pattern, while the left hand plays a series of chords and eighth-note figures. The second system continues the arpeggiated pattern in the right hand and introduces more complex chordal textures in the left hand. The third system shows a change in the arpeggiated pattern, now incorporating more chromatic movement. The fourth system concludes with a final, dense arpeggiated figure in the right hand and a series of chords in the left hand. The score is marked with various dynamics, including 'ff' and 'f', and includes numerous slurs and accents to indicate phrasing and emphasis.

This page of musical notation consists of five systems, each with three staves (treble, middle, and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the middle and bass. The second system introduces a forte (ff) dynamic marking in the bass line. The third system continues the intricate melodic development. The fourth system shows a change in the bass line's rhythm. The fifth system concludes the page with a final melodic flourish in the treble and a sustained bass line.





First system of musical notation. The treble staff contains a continuous sixteenth-note arpeggiated pattern. The bass staff features a series of chords, with a *sf* (sforzando) marking at the beginning of the second measure.

Second system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff contains chords, with a *sf* marking at the start of the first measure.

Third system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff contains chords, with a *mf* (mezzo-forte) marking at the start of the first measure and a *p* (piano) marking at the start of the second measure.

Fourth system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff contains chords, with a *pp* (pianissimo) marking and a 'R' (ritardando) marking at the start of the second measure.

Fifth system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff contains chords, with a *pp* marking at the start of the first measure.





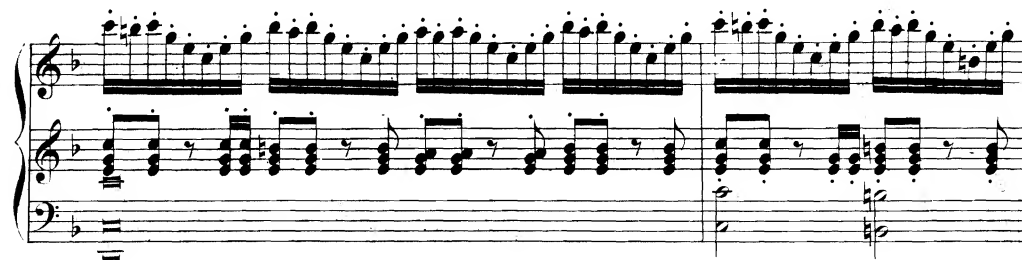
First system of musical notation. The right hand features a complex, rapid melodic line with many accidentals. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

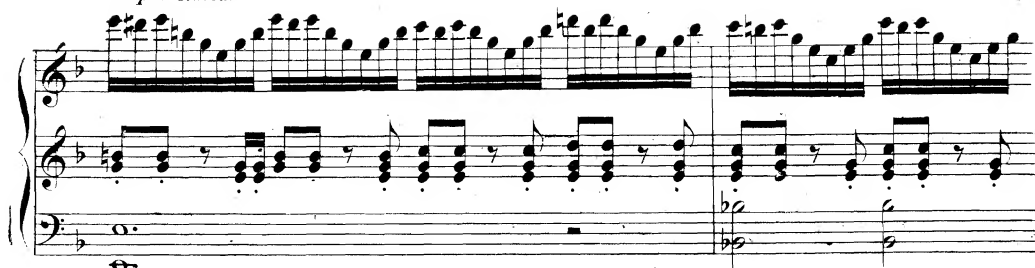
Second system of musical notation. The right hand continues the rapid melodic line. The left hand accompaniment is marked *mf* (mezzo-forte). The key signature changes to one sharp (F#).

Third system of musical notation. The right hand continues the rapid melodic line, marked *cresc.* (crescendo). The left hand accompaniment is marked *ff* (fortissimo). The key signature changes to one flat (Bb).

Fourth system of musical notation. The right hand continues the rapid melodic line. The left hand accompaniment is marked *ff* (fortissimo). The key signature changes to two flats (Bb and Eb).

Fifth system of musical notation. The right hand continues the rapid melodic line, marked *fff* (fortississimo). The left hand accompaniment is marked *fff* (fortississimo). The key signature changes to three flats (Bb, Eb, and Ab). The system concludes with a *Mestoso* (moderato) marking.

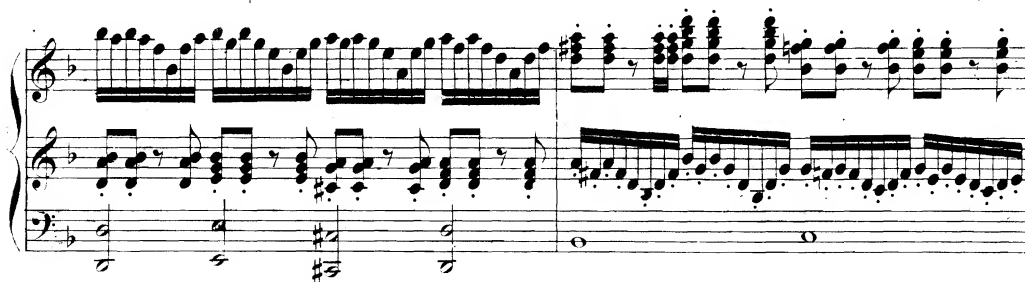


*sempre staccato*


The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a continuous, rapid, staccato melody. The middle staff is an alto clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a continuous, rapid, staccato melody. The middle staff is an alto clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a continuous, rapid, staccato melody. The middle staff is an alto clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a continuous, rapid, staccato melody. The middle staff is an alto clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner.



The fifth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a continuous, rapid, staccato melody. The middle staff is an alto clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly triads and dyads, played in a staccato manner. The word *diminuendo* is written above the first staff of this system. The system ends with a double bar line and a repeat sign.



First system of musical notation. The treble staff begins with a G-clef and contains a continuous sixteenth-note melody. The middle staff, marked with a piano (p) dynamic, features a series of chords. The bass staff contains a few notes, including a half note G.



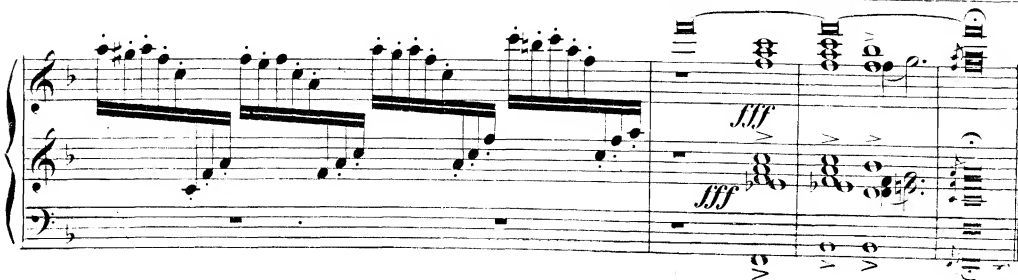
Second system of musical notation. The treble staff continues the sixteenth-note melody. The middle staff has chords, some marked with an 8-measure rest. The bass staff has a few notes, including a half note G.



Third system of musical notation. The treble staff continues the sixteenth-note melody. The middle staff has chords, some marked with an 8-measure rest. The bass staff has a few notes, including a half note G.



Fourth system of musical notation. The treble staff continues the sixteenth-note melody. The middle staff has chords, some marked with an 8-measure rest. The bass staff has a few notes, including a half note G. A *cresc.* marking is present in the middle staff.



Fifth system of musical notation. The treble staff continues the sixteenth-note melody. The middle staff has chords, some marked with an 8-measure rest. The bass staff has a few notes, including a half note G. A *cresc.* marking is present in the middle staff. The system concludes with a double bar line and a repeat sign.